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WOMEN REPRESENTATION IN LYRIC OF MINANG SONG “LAKI DEN HOBI BABURU”

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ABSTRACT : This research focuses on women representation in lyric of Minang song titled “laki den hobi baburu” popularized by Elly Kasim. The assumption of this research is that the song’s lyric reconstructing Minang women based on patriarchy ideology, where women are marginalized because of having husband whose willing to hunt boars. Moreover, to analyze the phenomenon above this research used Sara Mills critical discourse analysis method which covers macro, micro and representation in the text. However, researcher only focus on micro level analysis. This is a qualitative research which data were acquired by focus group discussion and library research. This song was chosen since it is one of famous songs. The result shows that Minang women in the song were represented as a weak figure (wife) and a victim of husband’s hobby which is biased by culture and tradition. This result is revealed either by readers’ positioning to accept ideas that women have no power, or by positioning of subject-object. In the text, women became object of story while men became subject of story. Surrounding environment and hunting boar tradition legitimized more women’ condition. However, the author also showed his partisanship to Minang women, known by provocations written in song lyric. It is a paradox to marginalized Minang women position in the lyric because of tradition and culture of matrilineal.

Keywords: Critical Discourse Analysis, Hunting Boars Tradition, Woman in Media.

I. Introduction

World of women has always been an interesting topic to be glanced. No wonder women are often used as talks even in mass media. Women are often becoming inspiration in a song’s lyrics, including regional songs. Song is a universal language accepted anywhere, even it is sometimes not understood, but can be enjoyed. The reality of women’s condition of is often poured in a song lyric, such as the Minangkabau regional song “Laki den Hobi Baburu”/my husband addicted to hunting boars, sung by Elly Kasim. The song tells state of a wife whose husband has a hobby of hunting pigs. The song was written in Minangkabau language but the

music is easy listening and the lyrics are not too long. This song is one of popular songs in West Sumatera especially for groups of boars hunting lovers.

Hunting boars has become a tradition in Minangkabau. This tradition is generated from one generation to another, especially for men in Minangkabau, although not all men do. Boar hunting was initially aimed at helping farmers to expel boars, which are considered to be a destructive pest. Over time, it develops into a tradition. Hunting boars is also considered a hobby, part of sports.

Story of hunting boars in Minangkabau is widely publicized, especially through mass media as in program “the Hunter in Trans 7 TV”. In program of “Si Bolang” it was shown story of children in the Minangkabau who were hunting boars with his friends. Story of hunting boars in Minangkabau was also lifted in big screen through a documentary film that won the 'Eagle Award 2016'. The tradition of hunting boars in Minangkabau can also be listened through Minangkabau pop songs, which there are around 20 songs telling this activity. It is sung ranging from men, women, and children. Rhoma Irama (dangdut singer) wrote and sang a song about hunting boars.

Tradition of hunting boars done by men in Minangkabau has become often increasingly attractive when the man has been married and is associated with customs exist in Minangkabau. This story is widely depicted in the media, including in lyrics of Minang song titled “laki den hobi baburu”. Men are considered to be more prioritized hunting habits and taking care dog than households. Those complaints were poured in lyrics of Minang songs describing hunting boars. While Minangkabau women who hold matrilineal custom continue to maintain the household, because it would be a disgrace for Minangkabau woman in her society when she can not maintain her household. This is what makes researcher interested in researching about women's discourse in the lyrics of the Minang song “laki den hobi baburu”.

Women in Minangkabau tradition in West Sumatra are highly respected and awarded the highest. In that custom, women are placed as a personage that is admired, protected, and respected in existence. It can be seen from some special treatment given to women. The Minangkabau woman is referred by the term Bundo Kanduang, which can literally be interpreted as a biological mother. Bundo Kanduang plays an important role, in charge of dividing and safeguarding property. In addition, the withdrawal of lineages based on mother lineage, called the matrilineal system. Matrilineal comes from two words, namely Mater (Latin) meaning

"mother", and Linea (Latin) meaning "line". So, "Matrilineal" means follow "Lineage drawn from the mother's part".

For example, if the mother from “Piliang” tribe, while the father from “Tanjung” tribe, then their child will follow lineage of mother, namely “Piliang” tribe, although the father is also originated from Minangkabau. It is different from other regions in Indonesia that draws lineage based on father's lineage, called patrilineal system. Hunting boars is considered as one way by male Minangkabau to show his personal existence in the midst of binding matrilineal customs. Even Arifin (2012), in his research, mentioned that tradition of hunting boars as the identity of male politics of Minangkabau.

Men and women sexually have the same status; both have the same importance of being able to reproduce. It is called a natural distinction that distinguishes men and women. However, due to difference in social and cultural constructions in society, men and women then have different social roles. This social role is gender. Differences in social roles due to social formation are called gender differences, which can produce gender gaps.

Factors causing gender gap are value and social culture of community who use patriarchy ideology, more prioritizing men than women. One gender becomes superior and the other is subordinate. In a patriarchy society, men are in a profitable position. Women are often harmed because they are directly or indirectly placed in unbalanced positions with men. For example is that a man is considered as a leader and has full authority over his family.

Gender issues have been one of the most important issues in the world. Gender equality and justice are the main focus and have been the commitment of every nation in the world including Indonesia. Gender equality means the similarity in conditions for men and women to have opportunity and rights as human being, to be able to participate in political, economic, social, cultural, educational, defence, social and legal security, as well as similarities in enjoying development outcomes. Gender equality also includes elimination of discrimination and structural injustice, both male and female.

Mass media that is expected to socialize gender problems is still less sensitive. It is not to be denied that mass media have a significant role in the process of socialization of gender equality and justice. The significance of mass media role also lies in its existence as one of the democratic milestones. Mass media is not only being a source of information and socialization

agencies for the audience but also having ability to reflect reality occurring in society. Ibrahim and Suranto (1998) referred to media for having a two-way relationship with social reality.

Looking at the power of mass media in establishing community opinion, mass media also has a large body in shaping attitudes and behaviours that determine status of women in society. Noteworthy, in developing countries such as Indonesia, a common attitude towards media is the uncritical acceptance of any point of view and the presentation of facts and opinions offered by media (Ibrahim and Suranto, 1998).

Producing songs are part of the mass media, which is certainly the same thing as neutral, including regional songs. This research is directed towards criticism of the regional song “laki den Hobi Baburu” which is assumed to mean gender bias. Critical analysis is one of the most precise methodologies to find out how the Minangkabau women are represented in the text of the song.

II. Literature Review

In Setyrini’s research (2002) about discourse in song “Hanya Kau yang Bisa”/*Only you who can* by Oppie Andaresta, using Sara Mills’s critical discourse analysis, it was found that its text represented woman emotion which depended on his man as her spouse. It described woman’s suffering when she was left by her man. It described also woman’s unconsciousness for being story’s object by picture of sweet memories with the man. It was described the existence of dominant man for woman. It made man in the lyric as story’s subject. However, the appointed discourse in the research didn’t represent a tradition taking place in a certain region. Darmawan (2008) did a same research by using critical discourse analysis for April 2008 ‘Her World’ magazine portraying social relationship between women and gay. The result of his research showed that woman figure in article Turn on Your Gaydar was not according to woman figure Her World magazine wanted to form for its readers. Woman representing in the article was a woman with less information about gay and the woman was introvert to her environment.

Other research representing women was conducted by Mutia (2008) which focused on discourse of a novel titled ‘Ayat-Ayat Cinta’/Love Verses. Her research found that most women characters had an equal right to man character. In the novel, most Islam women have a right to continue study to a higher level and to express their ideas. The Islam women figure in the novel had important role for family and society. Background study of author who studied in Islamic

environment had made him as someone who believed Islam values as a truth. These divine values were manifested in each character, women and men. For women, the truth was manifested in smart, independent, open-minded, innovative, pious, obedient and beautiful women. Patriarchy was not portrayed clearly.

Textual research drawing women image was conducted by Ernawati (2017) discussing advertisement of women celebrity. Use of women image in a certain advertisement can describe highlighted words as marketing strategy. Mass media is a tool for imaging women. Though, image often expressed in media is negative image about women. Rotongga in Ardianto and Q. Aness (2007) described that mass media so far expressed women as an object and tool for business.

Moreover, Radzi, Rahim, and Yaakob (2018) examined the textual discourse in a celebrity advertisement starring 'Ayda Jebat'. The research used the critical discourse analysis of Fairclough. However, it focused only on textual dimensions. The results of the study showed that textual dimensions strongly affected the advertiser of a product, as well as its vocabulary, lexical, or cohesion aspects. Dimensions could draw attention to the word contained therein.

This research used a critical paradigm, which can be divided into two, namely the critical paradigm of the structuralist and the critical paradigm of post-structuring (Littlejohn, 1997:393). All models in a critical discourse analysis try to connect text and community. Sara Mills' critical discourse analysis models were divided into macro level analysis and micro level analysis.

Macro Analysis Level

Macro-level analysis is centred on social analysis, where it will be seen as how the forces in society will determine the discourse disseminated in society. This analysis will reveal how the text produced by media would constitute an ideological reflection or institution image. Furthermore, this analysis will question how the social and cultural strengths of society exist. How the text turns out to have a close connection with social, political, and cultural practices created in society. The important point of this analysis is to demonstrate how meaning is interrelated together; social power is produced through the practice of discourses and legitimacy. Mills saw inequality that occurred in community with respect to gender roles between women and men.

Micro Analysis Level

In micro/textual analysis, Sara Mills saw how the language forms and puts subject/object at a particular position; and how readers are placed in certain relationships that are often lame in

social relationships. In this study, the readers were seen from the role of their gender. Analysis at text level submitted by Mills is different from plain text analysis, which generally uses a critical linguistics method concentrating on linguistic structure. Mills in analysing the text put more attention to how positions of actors were shown in the text.

In addition to women representation, Mills also emphasized how the positions of various social actors, positional ideas, or events were placed in the text. These positions ultimately determined form of text existing in the middle of audience. The position as the subject or object in this representation contains a certain payload. The position of readers in the discourse is important to be noted in Mills' analysis theory. According to Mills, the reader was mentioned or address indirectly, in which the process works in two ways, namely mediation and cultural code. Both processes are then forming the reality in society through media meaning production. This process also preserves gender values.

Table 1. Sara Mills's Analysis Framework

Level	What to be seen
Position of subject-object	How the event is seen, from whose perspective the event is seen; who is positioned as a subject, and who is positioned as the object. Whether each actor or social group has the opportunity to present himself, his idea or his presence, the idea is displayed by another group/person.
Position of Writer-Reader	How the readers' position is displayed in text. How the readers put themselves in the displayed text. To which group the reader identifies himself.

“Source: Analisis Wacana Pengantar Analisis Teks Media, Eriyanto, 2001:211”

III. Results and discussion

This research was analysed by using the critical discourse analysis method of Sara Mills at micro-level (1997), where the analysis process was divided into two levels, namely at the position of subject-object and the position of the readers. From this analysis, there was a description of female representation in Minang song lyrics 'Laki den Hobi Baburu'/*My husband like hunting* at the micro level.

3.1 Position of Subject–Object of Storytelling

From the analysis of position of subject-object, it will eventually determine the form of text present in the middle of audience. Position as subject or object in this representation contains a specific ideological. In this case position also marginalised one of positions of a particular group when displayed in the text (Eriyanto, 2001).

The song text puts Minangkabau woman in the position as object of storytelling, while the man as subject of storytelling. Even sometimes women's positions are disguised in the song text, such as the choosing of the title 'Laki Den Hobi Baburu'. The word 'laki' meaning man or husband in the title is placed as a subject and 'den' meaning "my" is intended for a woman or wife who is an object of storytelling. Another sentence that also shows men as subject of storytelling can be found in rhyme of "Laki Den kok hari Minggu inyo mancandu pai baburu"/*my husband, when Sunday comes, is addicted to go hunting*. The sentence tells a husband who is an addict for hunting boar on Sundays. The word "mancandu" and "Sunday" confirms the existence of wife as object of storytelling, where "mancandu" means an addictive that is hard to be released, while "hari Minggu"/*Sunday* is described as a day to rest and be blessed with family, but unfortunately, it is used by the husband to "Pai Baburu"/*to go hunting*. Position of man as the subject of storytelling can be found in the sentence of "Nyo tuka jo Tigo buah Wang Ringgit Ameh"/*he changed to three pieces of golden money*. The word "Nyo"/he in the sentence is a pronouncer for a third person and refers to the husband or groom who is hunting for boars, in the next verse, "Dek hobi baburu babi bialah nak pueh"/*because of addicted to hunting boars, let him satisfied*. Addicted to hunting boars in the lyrics of this song is favored by the "laki"/man or husband.

Position of the woman as object of storytelling in the song text is indicated by the pronouncement as "laki den" which means my husband. This shows that the word "den" means my (wife's). Position of the wife as an object of storytelling is often depicted in the lyrics through parables and powerlessness on something women has, such as in sentence "Hati den sajak dahulu lah manggarutu dek ndak satuju"/*my heart since the beginning has grumbled because disagree*. "Hati den"/*my heart* mean that wife's heart has disliked but the feeling is buried, which can be found in the word "Manggarutu"/*grumble*. The two stanzas after that strengthened the meaning of women's position as an object of storytelling; as in the sentence "dek wajib tando balaki, den masak kopi mambungkuih nasi. Lah nasib den punyo laki, baburu

babi inyo nan hobi”. The words “wajib tando balaki”/obliged to a symbol of having a husband, mean that it is an obligation to a wife for preparing food and drink to her husband, especially in the words “den masak kopi mambungkuih nasi”/I cook coffee and wrap rice. In this sentence it also indicates that there is a patriarchy cultural code, where cooking has been an obligatory for women. Other cultural code is in the words “baburu babi inyo nan hobi”/hunting boars is his hobby. The words “lah nasib den”/it is my (wife) destiny mean that the wife's resignation over her household situation.

3.2 Author's Position – Readers

In writing a text, the author addressed readers either directly or indirectly. This is a form that in the process of text production there has been negotiations between the author and the readers. In the text of the song ‘laki den hobi baburu’, process of text production involves the readers indirectly. Mills (1997) mentioned the process of indirect addressing works in two ways, namely mediation and cultural code.

The process of mediation is in lyric of song “Hati den sajak dahulu lah manggarutu dek ndak satuju”. The author used this sentence at the first stanza to emphasize that from the beginning her (wife) position to dissident but she was hopeless. The next stanza confirmed the powerlessness, namely in the sentence “Lah nasib den punyo laki, baburu babi inyo nan hobi”/it has been my destiny to have a husband who addicts to hunting boars as his hobby. In this sentence, the author emphasised position of the woman who has no power over her condition, in the word “lah nasib den”. In the lyrics there is a sentence where the author tried to be neutral, in the sentence “Di denai yo nan paralu, tinggakan pitih pambali bareh”/for me what important is to give money for buying rice. When it is viewed from sentence's meaning it shows that the woman or wife doesn't care for what her husband does, what important is money given by her husband. The author in this case still wanted to lead the readers to accept and agree with the lyrics content.

The author used words "Den" and "Denai" as a greeting aimed at "perempuan"/woman in the text of the song. Addressing was done indirectly for the wife whose husband addicted to hunting boars. Another address word aimed to women is the word "Ondeh mak"/ooo mother. The author indirectly also describes the existence of another woman, mother, in the song's lyrics. The word "Ondeh mak" is also a cultural code that is commonly used by Minangkabau people when it comes to revealing feelings of sadness or if something is wrong.

The cultural code process can be found in almost all lyrics of the song. The author also paid attention to general readers' segmentation by using cultural code terms that are commonly understood and used the word "Ondeh mak". Other cultural code has been brought by the author was the word "hobi baburu" and this word is often appeared in the lyrics as in the sentence "Laki Den Kok Minggu Inyo Mancandu Pai Baburu". "Baburu" in this word means a boars hunting tradition that has been passed down from generation to generation among Minangkabau males. Arifin (2012) even said that boars hunting as a male political identity of Minangkabau from a matrilineal system that prevails.

The address is one way the author used to facilitate the readers to approve the values of reality of social life and it is implanted by the authors in the song's lyrics. Other values can be found also on the sentence "Anaknyo Haram sakali Satahun Kok Nyo Mamandikan". The word "haram" is used by the author in song lyrics leading the readers to the value of Islamic Minangkabau. Other cultural code is also found in the sentence "Nyo Tuka jo Tigo buah ringgit Ameh". The word "ringgit" which means ringgit emphasizes on something very valuable. The author includes element of traditional value of Minangkabau in the lyrics of this song.

The lyrics were written not too long to facilitate the readers to approve the values that the author would embed. Song writing with a stylistic language had been shown by the author in the lyrics. In addition, assumption that uses metaphor which is typical language style of Minangkabau people also displayed in two latter stanzas, "manapuak aia di dulang rumah tanggo den juo mananguangkan. Kok buruak, salamo dunia takambang inyo laki den juo" This word "manapuak aia di dulang"/*striking water in a container was a form of parable when water is stricken in container there'll be spark, and this spark will rephrase the person who does it*. In the sentence, "salamo dunia takambang inyo laki den juo" means that he will continue be her husband despite the worst conditions in the world.

Interpretation of text by the readers is known through the results of Focus Group Discussion (FGD). FGD is needed to see how the readers' positions in the text. How the readers understand the text presented by the author, how they understand the context of the events that occur, how the feelings appear at the time of reading the text. Before FGD took place, researcher shared the lyrics copy of the song "Laki Den Hobi Baburu" to each participant. The participants were in one group, consisting of 3 women and 2 men of Minangkabau descent and were considered to have been able to analyse a situation. Researches acted as moderator governing the

FGD course. At the opening, researcher asked about text content. Participants understood and considered the content of the lyrics was very interesting, because it also came from the same region of the song. They thought as same as the author about the reality of life of hunting boars that became a tradition in Minangkabau and saw the inaugural husband's dominance towards the wife in the family whose hobby is hunting boars.

Analysis with the readers shows that role of dominant readers is female. From the results of the FGD, female participants seemed to spend feelings and empathize with the women's position in the text with words "pity". The author used a lot of word "den" in his address, as if the writer wanted to tell other Minangkabau women about what is happening and situation caused by boar hunting traditions. State of the wife whose husband addict to hunting boars. The situation is retold by author in the lyrics that show a lot of Minangkabau women are marginalized because of tradition of hunting boars.

The critical view saw the media not only as a tool of dominant group, but also produced the dominant ideology. Media helped dominant group spreading ideas to control other groups. Through media, the dominant ideology, what is good and what is bad preserved. While writers are a part of a particular group or class in society, so what is written is essentially inevitable from the participants' attitudes. Then what is written will produce a certain ideology that will be captured by the readers. It can be seen from the analysis of readers based on FGD; readers have the same opinion as the author which is to strengthen tradition of male dominance over women. However, readers are showing a position that will not merely approve the author. The readers who also understand the Minangkabau custom emphasize that the text only occurs in certain conditions and generally in Minangkabau that formulate matrilineal customs. Women have a strong position and are more dominant than men. This opinion is expressed by participants in the final session of FGD.

3.3 Representation of Minangkabau Women at Micro Level

When viewed from Sara Mills' model, position of subject-object puts Minangkabau women in position of object of storytelling. In position of author-readers, readers are not invited directly in the text of this song. The address which is used indirectly makes the readers to approve author's mind. The critical discourse analysis of Sara Mills has a major point of concern for the discourse on gender relations. Therefore, what Sara does is often also referred as a feminism perspective.

If viewed from a feminism perspective, the content of this article is still gender biased. The author of the article has not put the Minangkabau women on the same text as men. Minangkabau women are still placed in a position of "sufferers" who feel pain, victimized, and persecuted due to the husband whose hobby is boar hunting, which is still dominant element of patriarchy culture. The figure of Minangkabau woman is not in accordance with female figure in matrilineal culture that became the grip of Minangkabau society.

Feminism intends to liberate women from the oppressive gender roles, i.e., from roles used as grounds or justification for giving lower place or not giving place at all (Tong, 2008). The nature of women is different from men, but it does not mean that it can be a reason to subordinate women, especially for women who are considered to be left behind. Based on the manner offered by feminism, the Minangkabau woman should be able to voice her wishes because the customary also conceptualized the ideal female of Minangkabau, independent and synergies with the struggle of feminism. In custom no gender issues are seen. But unfortunately, the reality is going off from the customary concept. The Minangkabau women who are imaged are strong and self-reliant but also as a weak creature.

Minangkabau women are still objects of sufferer, the tradition is strengthening this state; and the tradition allocated to women is not a practice in all circumstances and is a representation of women in the lyrics "laki den hobi baburu". The original image of the Minangkabau woman is independent and does not depend on the man; is incarnated to be a picture of the Minangkabau women, who confined because of pig hunting traditions. However, the construction was not entirely true, because there was a weak woman and a strong woman. Nevertheless, the author was on side to women, it can be seen from his writing dominating telling the state of Minangkabau women, not men. However, if it is seen based on the theory of critical discourse of the Model Sara Mills, the alignments have not been properly delivery, as women are told as objects.

IV. Conclusion

The song text puts Minangkabau woman in the position as object of storytelling, while the man as subject of storytelling. Analysis with the readers shows that role of dominant readers is female Even sometimes women's positions are disguised in the song text, such as the choosing of the title 'Laki Den Hobi Baburu'. The figure of Minangkabau woman in the text is not in

accordance with female figure in matrilineal culture that became the grip of Minangkabau society. It is a paradox to marginalized Minang women position in the lyric because of tradition and culture of matrilineal

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